Tape 1048

SECOND EXCITING SEASON 1972/73

NEW MUSIC CONCERTS

NEW MUSIC CONCERTS PROGRAMME
Sunday – January 28th, 1973
Edward Johnson Building

Guest composer:
David Bedford

SOLSTICES (1972)
Gilles Tremblay
For flute, clarinet, horn,
double bass, two percussion

SPILLIHPNERAK (1972)
David Bedford
For solo viola

TAKING A STAND (1972)
John Beckwith
For eight brass instruments

INTERMISSION

PENTOMINO (1968)
David Bedford
For woodwind quintet

*WITH 100 KAZOOS
David Bedford
For chamber ensemble with audience participation

*World premiere

Board of Directors

Norma Beecroft – president
Robert Aitken – artistic director
John A. Wright – secretary
John Beckwith
C. Laughton Bird
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New Music Concerts acknowledges the generous support of the Canada Council and Ontario Arts Council.

New Music Concerts is under the professional management of Artists Canada Management, a division of D. D. Maxwell Limited, 164 Eglinton Avenue East, Suite 105, Toronto 12, Ontario.

ARTISTS

SOLSTICES (Tremblay)

Flute	Robert Aitken
Clarinet	Stanley McCartney
Horn	Eugene Rittich
Double Bass	Thomas Monohan
Percussion	John Wyre
Percussion	Robin Engelman

SPILLIHPNERAK (Bedford)

Solo Viola	Paul Armin

TAKING A STAND (Beckwith)

Canadian Brass

PENTOMINO (Bedford)

Toronto Winds

Flute	Nicholas Fiore
Oboe	Melvin Berman
Clarinet	Stanley McCartney
Horn	Eugene Rittich
Bassoon	Christopher Weait

WITH 100 KAZOOS (Bedford)

Conductor	David Bedford
Flute	Robert Aitken
Oboe	Melvin Berman
Clarinet	Stanley McCartney
Bass Clarinet	Howard Knopf
Horn	Graeme Page
Trumpet	Fred Mills
Trombone	Eugene Watts
Violin I	Victor Martin
Violin II	Fujiko Adaman
Viola	Paul Armin
Cello	Bill Findlay
Double Bass	Thomas Monohan

GILLES TREMBLAY

Born in Arvida, Quebec, in 1932, Gilles Tremblay is distinguished not only as a composer, but as a pianist, writer and teacher. His early musical education began in Montreal, followed by chamber music studies at the Marlboro Summer School in Vermont. In Europe, he worked with Olivier Messiaen, Yvonne Loriod, Maurice Martenot, and Andrée Vaurabourg-Honegger in Paris; with Karlheinz Stockhausen, Pierre Boulez and Henri Pousseur in Darmstadt. In 1960-61, he began work in the electro-acoustic field with the Group de recherches musicales de L'O.R.T.F. under its director, Pierre Schaeffer. Tremblay currently teaches at the Conservatoire de Musique du Québec.

SOLSTICES or "THE DAYS AND SEASONS REVOLVE"

The days and nights on their inverse progressions experience two opposing moments of growth: that of the longest nights at the end of December–the winter solstice, and that of the longest days at the end of June–the summer solstice. Hence the title in plural form.

As with the cycle of this nocturnal and diurnal progression throughout the year, so music is in like manner governed by two opposite and complementary poles: thus moments of least activity coincide with the winter solstice, of most activity with the summer solstice.

Again, like the terrestrial year with its intermediate degrees between two extreme states, music is divided into four zones corresponding to the four seasons. Each zone-season is entrusted to a player (using sustained sounds). The French horn is for winter, the flute spring, the clarinet summer, the double bass autumn, the two percussion instruments serving mainly as commentary and maintaining a harmonic bond.

Since the real duration of the work is inscribed within the year whose image in miniature it is, the actual time of the performance, or the date, determines a whole area that I call its dominant trait. This is then injected into the other zones and affects them either by replacing them or by forming hybrid relationships with the traversed zone.

In addition to this, the hour of the performance also plays an important part. By fixing the point of departure it determines the way in which the work will unfold.

Thus by joining with the present moment the music becomes in tune, as it were, with the earth's movements, with its play of light and shade. It becomes its reflection in sound.

The two chief modes of interplay between the players are the relay and the reflex-reaction. These principals may be employed from one group to another at a performance involving several ensembles (which is both possible and desirable), either in public within the same enclosure, or in multiplex via Telstar between cities (to a maximum of four).

Long sustained notes with metallic vibrations (varying with each performance and determined by the player responsible) punctuate the duration, filling it with a duration of another kind, as though suspended over itself.

This première performance took place on May 17th, 1972 in the late afternoon in the Ermitage Studios in Montreal.

Gilles Tremblay

DAVID BEDFORD

David Bedford was born in London, England in 1937. From a musical family, his first surviving composition dates from when Bedford was seven years old. At the age of ten, he began studying the oboe. During his school years at Lancing College in Sussex, he continued to compose evolving what he terms 'a kind of Hindemithian style'. This influence was replaced by Schoenberg during his three years, from 1958 to 1961, at the Royal Academy of Music under Lennox Berkeley. During this period, Bedford met Bruno Maderna and Luigi Nono at the Dartington Summer School of Music, which resulted in an Italian Government Grant which enabled him to study with Nono in Venice in 1961. During the following year he spent some weeks at the Milan Electronic Studios.

In addition to composing, Bedford has since taught at Holloway School and Whitefield Secondary Modern School in London. He is currently on the staff at Queen's College.

Bedford cites the following as the main influences on his work:

> "Nono's meticulousness regarding the working of his material; the Polish school's joy in sound and texture; the poetry of Kenneth Patchen; and the humour of John Cage."

SPILLIHPNERAK
for Viola Solo

This piece uses five sorts of material:

1. Fast scale-like passages,
2. High harmonies,
3. Glissandi,
4. Double-stops, and
5. Pizzicati.

These materials are alternated throughout the piece, but each one undergoes a different sort of progression. The scales get shorter (the first time they appear there are 80 notes, the last time there are 10), the high harmonies get longer (starting with 1 note and ending with 7). The glissandi sections get shorter towards the middle of the piece and then get longer again while the double-stops do the opposite. The pizzicato material remains the same at every appearance. Towards the middle of the piece, the materials are combined; for example, the scales are played pizzicato, or the glissandi are played as double-stops.

There is an introduction in which, by means of glissandi, every part of every string is played thus, as it were, presenting the viola in its entirety. There is also a coda in which the bow is reversed and the hairs are loosened enough for the wood to go beneath the viola so that the hairs are in contact with all four strings, thus enabling the player to play 4 note chords—another way of presenting the viola in its entirety.

SPILLIHPNERAK was written for Karen Phillips, and the title is her name in reverse.

JOHN BECKWITH

The distinguished composer, writer, pianist, and Dean of the Faculty of Music of the University of Toronto, requires little introduction to followers of contemporary music in Canada. John Beckwith's dedication to the performance of new music through his long associations with the Canadian League of Composers, the CBC, and Ten Centuries Concerts in particular, and currently New Music Concerts, is well recognized. Originally from Victoria, B.C., Beckwith's musical education occurred mainly in Toronto and in Paris. His considerable compositional output has ranged from educational pieces, chamber music, choral music to large scale works for orchestra and for the theatre.

TAKING A STAND

This work was composed on a Canada Council commission for the Canadian Brass, for a first performance at the Stratford Festival on August 25, 1972. The piece calls for "five players, eight brass instruments, fourteen music stands, and one platform." Aside from the two B-flat trumpets, horn, trombone, and tuba of the normal brass quintet, a D trumpet, a Flügelhorn, and a euphonium are called for in some passages. Five stands are placed in the centre of the playing area, one on a raised platform; five others are placed "back stage" or at a distance to the sides and rear of the playing area; four others are placed at widely-separated points in the audience. In the course of the piece, the players move through several different positions. Their moves are sometimes a silent reaction to what they have played and sometimes involve simultaneous playing. Musical repartee between various points in a large space—and also between solo and solo, or solo and group—is thus afforded. The piece is both spatial and processional.

The musical content has three sources—an original blues melody 52 notes long, heard at the start in the D trumpet, at the end in a different form in the horn, and elsewhere in the piece; various scale-formations derived from the same blues melody; and a changeable nine-note series, again related to the basic melody.

Taking a Stand is dedicated to Helen and John Weinzweig.

John Beckwith

PENTOMINO

Scored for woodwind quintet, the main elements in *Pentomino* are the extended solos for each instrument in turn. The tuuti sections, between the solos, use material derived each time from a different part of the solos. Each solo (except the last) begins without any accompaniment from the other instruments. Later on they enter playing material from the previous section or sections, to form an accompaniment to the solo.

Since for each successive solo there have been more previous sections, and thus more material available to form the accompaniment, so the accompaniment begins earlier in the solo each time until the final solo when the accompaniment begins simultaneously with the beginning of the solo.

After the last solo, all the players repeat their solos beginning within about two to three seconds of one another giving a canonic effect.

David Bedford

WITH 100 KAZOOS

Commissioned by the BBC for a concert conducted by Pierre Boulez in January of 1972, *With 100 Kazoos* calls for a controlled amount of audience participation. The first 100 people who arrive are each given a Kazoo, or a comb and paper, and a 'part' to play. At certain moments the conductor brings them in, and stops them.

Boulez felt that he was unable to conduct the piece, according to the composer, for two reasons: "He disagrees emphatically with my view that contemporary music is for everyone", writes David Bedford, "and disapproves of my allowing some of the audience to play in a 'serious piece'. He also said that they (the audience) would 'fool around' and play their Kazoos (on purpose) at the wrong time. The piece was omitted from the original concert, and this Canadian performance will be the world priemiere."

Monday, March 19, 8:30 p.m. New Music Concerts will present Les Solistes de L'ORTF in their first North American tour. The Parisian choral group will be conducted by Marcel Couraud.

The programme is as follows:

Cris (1962) –
Ohana (France)

Dodecameron (1970) –
Malec (Yugoslavia)

Yo Vo Li (1970) –
De Pablo (Spain)

Nuits (1971) –
Xenakis (Greece)

(Tickets may be purchased from the New Music Concerts Box Office, by calling 481-3371, Mondays to Fridays, 9:00 to 5:00 p.m.)